A Memorial Exhibition *of* Etchings *by* ANDERS ZORN

October 14th
to
November 6th
1920

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Frederick Keppel & Co
4 East 39th Street
New York

CATALOGUE OF A
MEMORIAL EXHIBITION
OF

ETCHINGS

BY

ANDERS ZORN

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4 EAST 39TH STREET
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Zorn

THE news of Zorn's death, at Stockholm, on the twenty-second of August, was received with the deepest regret by the whole world, since it was reasonable to hope that he had still before him many years full of triumphs of his splendid art.

Last spring while in Stockholm I was fortunate enough to see Zorn again, and—as it turned out—for the last time. In former years he used often to come to America, but it was long since I had seen him, and I was particularly glad of the chance to do so. No one could help liking Zorn. There was a sort of direct child-like simplicity about him which was very engaging.

He usually spent most of his time at Mora in Dalecarlia. In the summer he was in the habit of cruising about in his boat, painting and etching. It was in his apartment at Stockholm, however, that I saw him last spring. There was a girl in a beautiful Swedish peasant costume in the studio, and Zorn said to me: "This girl looks after me; she reads for me, and she poses for me if I feel inclined to paint."

He asked me with the greatest regard about his friends in America. It was evident that he had a real regard for this country.

He showed me his collection of old Swedish silver, and also his old paintings, among which were a Rembrandt and a splendid Velasquez. He also reminded me that our firm had started him collecting Rembrandt etchings, and said that he had always kept up his collection and still was adding to it.

There was to be an exhibition of paintings by Zorn and Lilienforss which was to open the next day. As I was leaving Stockholm that night Zorn kindly arranged for me to have an advance view of it. Unfortunately in this country we see very few paintings by Zorn, and, well as I know his masterly work as an etcher, that exhibition was a perfect revelation to me. I had no idea what a splendid powerful talent he had as a painter. There was a series of small sketches in oil of quite extraordinary beauty. Some of the most beautiful paintings bore dates within the last year or so. Not only the superb quality, but the actual number and importance of the canvases were astounding.

The feeling of open air and sunshine, and the freshness of the summer in that northern country, remained with one for days. I had never realized before how truly Zorn had left the impress of his broad, sunny nature to us in his art—in painting as well as in etching.

DAVID KEPPEL.

September 22, 1920.

CATALOGUE

1 **Rosita Mauri.** (Delteil No. 34)

Etched in 1889.

In this plate, by an astonishing stroke of genius, Zorn arrived at his complete style as an etcher. His preceding plates are tentative in character and sometimes actually bad.

Kindly lent for the Exhibition.

2 **Zorn and his Wife.** (Delteil No. 42)

Etched in 1890.

Superb proof on warm toned paper, bearing a dedication by Zorn. This is practically the only state; a single trial proof is known to exist which shows certain differences. There were only forty or fifty proofs printed of this beautiful plate, which will always rank as one of the greatest etchings of modern times.

3 **Saint Ives.** (Delteil No. 53)

Also called "Le Pêcheur."

Etched in 1891.

Only about twenty-five or thirty impressions of this beautiful plate were taken.

Kindly lent for the Exhibition.

4 **The Waltz.** (Delteil No. 54)

Etched in 1891.

This ranks among the greatest of Zorn's plates and shows his wonderful power of depicting movement.

Kindly lent for the Exhibition.

5 **Mademoiselle X.** (Delteil No. 62)

Also called "La Dame à la Cigarette."

Etched in 1891.

Brilliant proof of the second state. There were only about thirty signed proofs of this charming little plate. It has always been considered as among the most entirely *spirituelle* of Zorn's etchings.

6 **The Storm.** (Delteil No. 63)

Etched in 1891.

One of the artist's finest plates.

Kindly lent for the Exhibition.

7 **En Onnibus.** (Delteil No. 71)

Etched in 1891.

Kindly lent for the Exhibition.

8 **Ernest Renan.** (Delteil No. 72)

Etched in 1892.

Rich and brilliant impression in the final state on warm toned paper. This plate has been considered by some connoisseurs to embody more fully Zorn's peculiar genius than any other of his plates.

9 **The Same.**

Another impression somewhat more clearly printed than the preceding.

10 **The Toast.** (Delteil No. 80)

Etched in 1893.

Superb impression of the final state. This ranks among the master's greatest plates.

11 **L'Irlandaise.** (Delteil No. 84)

Also called "Annie."

Etched in 1894.

Only thirty impressions were taken of this beautiful plate.

Kindly lent for the Exhibition.

12 **Mrs. Lamm.** (Delteil No. 86)

Etched in 1894.

This extremely rare plate is a portrait of Mrs. Zorn's mother. The only state.

13 **Paul Verlaine.** (Delteil No. 92)

Etched in 1895.

Very rich impression of the final state on Japan paper.

14 **Evening.** (Delteil No. 108)

Etched in 1896.

This has always been considered as among the artist's most beautiful plates. Only about a dozen proofs exist.

Kindly lent for the Exhibition.

15 **Effet de Nuit.** (Delteil No. 109)

The second plate.

Etched in 1897.

Extremely fine impression of the first state of two. This is of extreme rarity, there being only thirty-five impressions covering both states.

16 **Saint-Gaudens and Model.**

The only state. (Delteil No. 111)

Etched in 1897.

17 **King Oscar II of Sweden.**

Etched in 1898. (Delteil No. 130)

Very fine impression of the second state from the Rosenstamm collection.

18 **Grover Cleveland.** (Delteil No. 141)

The first plate.

Etched in 1899.

Only about twenty impressions were printed.

19 **Grover Cleveland.** (Delteil No. 142)

Second plate.

Etched in 1899.

20 **Zorn and his Model.** (Delteil No. 148)

Second plate.

Etched in 1899.

This masterly plate was only printed to about thirty proofs covering various states.

Kindly lent for the Exhibition.

21 **A Swedish Madonna.** (Delteil No. 150)

Etched in 1900.

An unusually rich impression of the second state of three. Signed by Zorn with a single initial. He occasionally did this, usually in the case of early trial proofs.

22 **The Same.**

Another impression of the second state. Also of the finest quality but less heavily inked.

23 **Miss Lurman.** (Delteil No. 165)

Etched in 1901.

The extremely rare first state of two. This proof bears a dedication by the artist.

24 **A New Ballad.** (Delteil No. 169)

Etched in 1903.

25 **Anna, a Mora Girl.** (Delteil No. 170)

Etched in 1903.

Signed proofs of this spirited little plate are very rare.

26 **Before the Stove.** (Delteil No. 172)

Etched in 1903.

27 **Miss Emma Rassmussen.** (Delteil No. 182)

Etched in 1904.

An extremely able plate.

28 **The Bridesmaid.** (Delteil No. 191)

Etched in 1906.

A very good proof, full of light. Some proofs of this plate were too heavy in the shadows.

29 **Berit.** (Delteil No. 194)

Etched in 1906.

30 **Ida.** (Delteil No. 195)

Etched in 1906.

Extremely fine proof from the collection of Sir Frederick Wedmore.

31 **The Same.**

Another impression of great beauty from the Rosenstamm collection.

32 **The Same.**

Another proof, also very fine and bearing a dedication by Zorn.

33 **Hemula.** (Delteil No. 197)

Etched in 1906.

Only fifteen impressions were taken.

34 **Anna se coiffant.** (Delteil No. 199)

Etched in 1906.

Very rich impression.

35 **The Same.**

Another proof from the collection of Sir Frederick Wedmore.

36 **Auguste Rodin.** (Delteil No. 203)

Etched in 1906.

Zorn somewhat irreverently described this plate as *"Rodin, comme le Bon Dieu."*

37 **Marcelin Berthelot.** (Delteil No. 204)

Etched in 1906.

A very sensitive and subtile portrait, executed with the simplest means.

38 **Anatole France.** (Delteil No. 205)

Etched in 1906.

Also a masterpiece of characterization.

39 **At Sandhamn.** (Delteil No. 207)

Etched in 1906.

40 **Summer.** (Delteil No. 210)

Etched in 1907.

Brilliant impression in black ink.

41 **The Same.**

Another impression in brownish ink.

42 **Circles in the Water.** (Delteil No. 212)

Etched in 1907.

One of the most charming of the recent plates.

43 **Edo.** (Delteil No. 213)

Etched in 1907.

Unusually rich and early impression of this beautiful plate.

44 **Queen Sophia of Sweden.**
(Delteil Supplement No. 220)
Etched in 1909.

45 **August Strindberg.** (Supplement No. 226)
Etched in 1910.

46 **The Three Graces.** (Supplement No. 230)
Etched in 1910.
On warm toned Holland paper.

47 **The Same.**
Another impression printed on greenish paper.

48 **Wet.** (Supplement No. 232)
Etched in 1911.
A very charming and original plate.

49 **The Beadle.** (Supplement No. 236)
Etched in 1911.

50 **Mona.** (Supplement No. 238)
Etched in 1911.
This is considered by many people to be the greatest of Zorn's plates of recent years.

51 **Model Seated on a Bed.**
(Supplement No. 241)
Etched in 1910.
This little plate has a great deal of beauty and has so far hardly received proper appreciation.

52 **Mother and Child.** (Supplement No. 243)
This is another very charming little plate which should be better known.

53 **Dagmar.** (Supplement No. 245)
Etched in 1912.
Among the best of the more recent plates.

54 **Valkulla.** (Supplement No. 248)

Etched in 1912.

A fine example of the broad style of Zorn's later years.

55 **Frightened.** (Supplement No. 250)

Etched in 1912.

56 **Eka.** (Supplement No. 251)

Etched in 1913.

57 **A Letter.** (Supplement No. 252)

Etched in 1913.

A beautiful example of Zorn's more delicate manner.

58 **The Ford.** (Supplement No. 253)

Etched in 1913.

59 **Shallow.** (Supplement No. 255)

Etched in 1913.

A very beautiful rendering of sunlight.

60 **The Fence.** (Supplement No. 256)

Etched in 1913.

61 **Three Sisters.** (Supplement No. 259)

Etched in 1913.

62 **Frida.** (Supplement No. 262)

Etched in 1914.

63 **Delaro.** (Supplement No. 262)

Etched in 1915.

64 **Sangpallen.** (Supplement No. 266)

Etched in 1914.

65 **The Swan.** (Supplement No. 268)

Etched in 1915.

One of the most beautiful of the recent plates.

66 **Self-portrait with Fur Cap.** (Supplement No. 269)

Etched in 1916.

It must be considered very fortunate that Zorn left us this noble and characteristic portrait so shortly before his death.

67 **Bust.** (Supplement No. 270)

Etched in 1916.

68 **The Two.** (Supplement No. 271)

Etched in 1916.

69 **Dance at Gopsmor.** (Supplement No. 272)

Etched in 1917.

This, like Zorn's early plate of "The Waltz" (No. 4 of this Exhibition), gives a wonderful effect of motion.

70 **My Two Models.** (Supplement No. 273)
(Minna Modeller)

Etched in 1916.

71 **Pa Hamso.** (Supplement No. 274)

Etched in 1917.

72 **The Cabin.** (Supplement No. 275)

Etched in 1917.

One of the finest and most decorative of the later plates.

73 **Vicke.** (Supplement No. 276)

First state.

Etched in 1918.

A wonderfully strong and spirited plate.

74 **The Same.**

Second state.

The shadow in the mouth has been altered.

75 **Gulli II.** (Supplement No. 277)

Etched in 1918.

A very beautiful plate.

76 **Sappo.** (Supplement No. 278)

Etched in 1917.

77 **Alder.** (Supplement No. 279)

Etched in 1919.

The balance and movement of the figures are particularly fine.

78 **Dalecarlian Peasant.** (Supplement No. 280)

Etched in 1919.

79 **Maria Olsson.** (Supplement No. 281)

Etched in 1919.

All the impressions of this print seem to have been printed in a peculiar grayish ink.

80 **Dal River.** (Supplement No. 282)

Etched in 1919.

A very delicate and charming little plate.

81 **Pilot.** (Supplement No. 283)

Etched in 1919.

82 **Naiades.** (Supplement No. 284)

Etched in 1919.

83 **Balance.** (Supplement No. 285)

Etched in 1919.

84 **Against the Current.** (Supplement No. 286)

Etched in 1919.

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